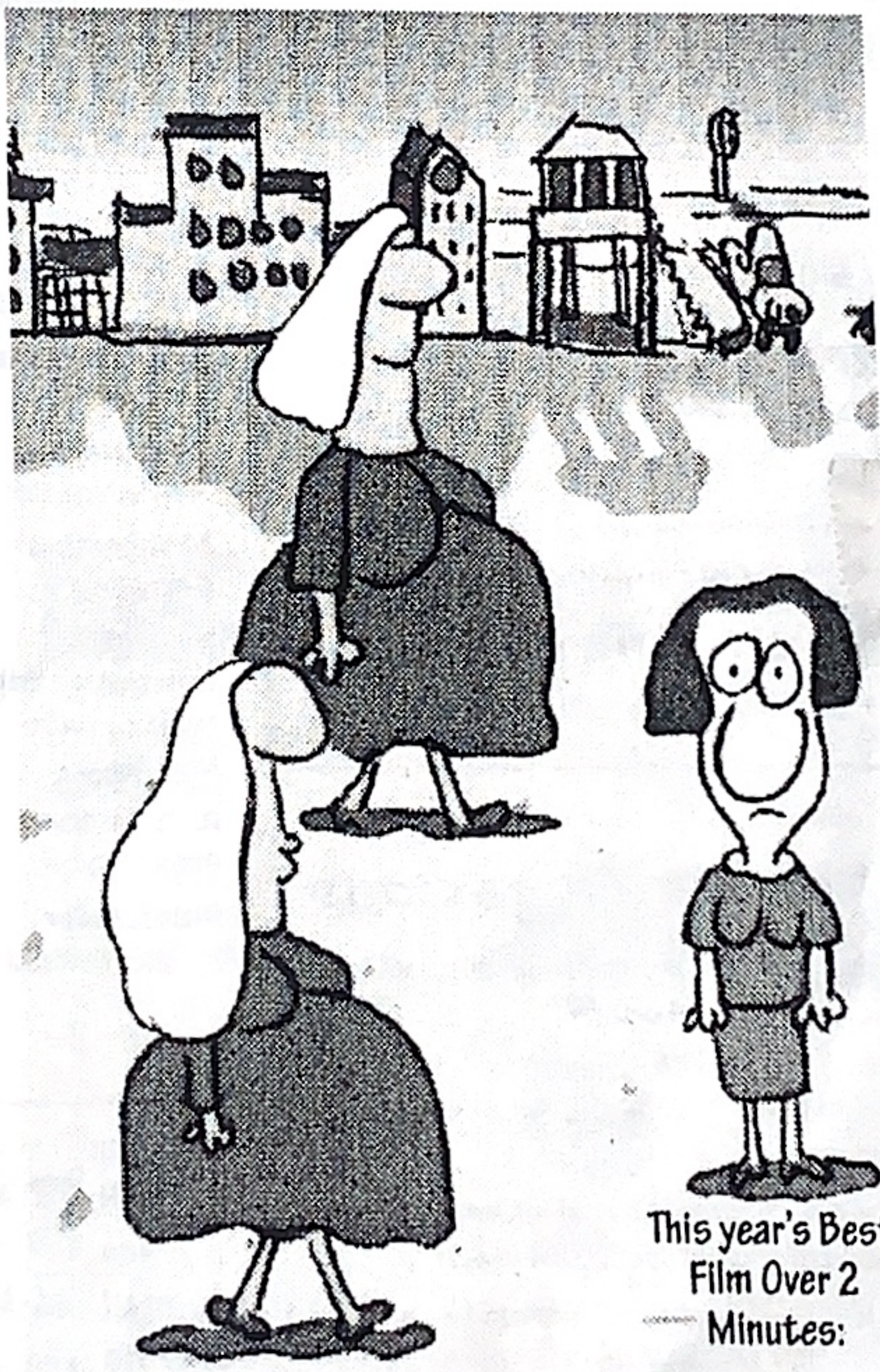
ANNY CHAPTER ASIFA

Asifa east
The International Animated Film Society

April Special

animated film festival wrapup



This year's Best Film Over 2 Minutes:

Debra Solomon's Every Body's Pregnant

ANYMATOR

SPECIAL **ASIFA-East film festival** **ISSUE**

May Deadline
Apr 27

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a program of the New York Foundation for the Arts

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animated film festival 98

Once a year, we suspend our regular features, shift the President's column to the back, and present an entire issue devoted to our annual Festival. It's an opportunity to look back on Festivals past, and reflect on what the festival —and our organization itself—are all about. Below, our prize-winners, their makers, and how some of the films came to be made.

STUDENT FILMS

1st Prize **Lollipop**

Wan Chiu
Story: Eliza Luk
Rochester Institute of Technology 3:00

Mom gives girl an all day sucker to keep her quiet. The beribboned mischief-maker gets in trouble anyway. Cute, tubby-bodied, stubby-limbed characters, and sproingy, rubbery sound effects add to story's charm.

2nd Prize

The Dignified Devil in
The Midnight Carnival
Aaron Augenblick
Music: Bradford Reed

Augenblick's hero isn't evil; he's a dapper, mild-mannered gentleman who just happens to have horns. On an inebriated late night in a tall dark city, he stumbles on a mysterious side show. Fleischeresque noir expressionism in in glorious b&w.

3rd Prize **Pets**

John Lally, Valerie Mih
University of Southern California 3:30

Close-up confessional of the habits, vices, and insights of indoor Pets. Rendered in Softimage 3-D. Inspired by Nick Park's Creature Comforts.

1st Honorable Mention

Man Bites Breakfast
Phil Lord
Dartmouth College 9:00

The snooze button provides time for a nightmare breakfast. In this whirling fantasia of spoons, bowls and milk a man is attacked and eaten by his cereal.

2nd Honorable Mention

Safari
Kate Keller
Dartmouth College
2:20

Gliding through a linedrawn landscape, photographing colorful wildlife along the way. Animals perform tricks for the tourist's camera. The perspective of the piece stems from Kate's Earth Science Studies at Dartmouth University, the movement from the fact she's a champion downhill skier.

FILMS UNDER 2 MINUTES

Direction 1st Prize

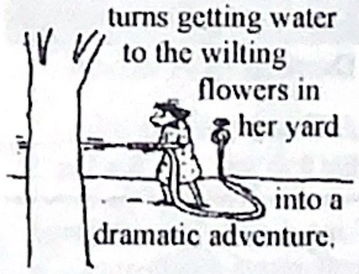
Marsh People
Paul & Sandra Fierlinger
AR&T Assoc., Inc.

Darkly humorous "confession" to a long-ago boyhood "crime" on the back marshes of the Chesapeake. Part of Fierlinger's Cartoon-A-Week series, started on a dare to see how quickly he could finish a film using Take 2 and Deluxe Paint on his Amiga computer.

Direction 2nd Prize

Hose
Paul & Sandra Fierlinger
AR&T Assoc., Inc. for: Sesame Street

A talkative, precocious girl turns getting water to the wilting flowers in her yard into a dramatic adventure.

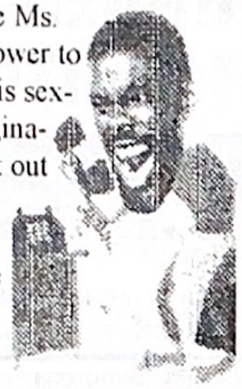


Direction 3rd Prize

Bad Phone Sex

Howard Hoffman
HBO Downtown Prod. for: Chris Rock

Animated frustrations endured by a desperately horny Chris Rock. He tries to coerce Ms. Cold-shower to fortify his sexual imagination. Cut out collage design by Steve Kroninger.

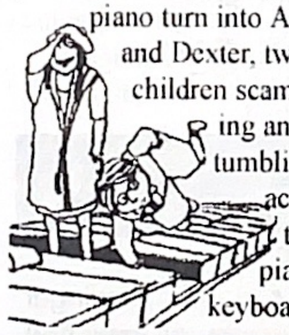


Animation 1st Prize

Amby & Dexter

Paul & Sandra Fierlinger
AR&T Assoc., Inc. for: Nick, Jr.

Station ID for Nick Jr. A pianist's hands playing the piano turn into Amby and Dexter, two children scampering and tumbling across the piano's keyboard.



Animation 2nd Prize

Destination Moon

J. Garret Sheldrew
Wild Brain, Inc. Nike Shoe :30

Line-drawn, Nike-powered cow-meets-moon story.

Animation 3rd Prize

Super Mom

Wes Takahashi
Wild Brain, Inc. Coca-Cola :30

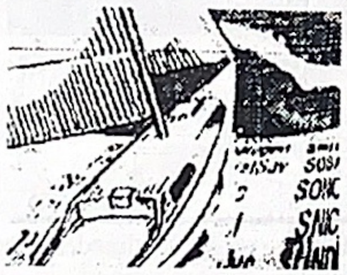
Action hero mom powers a burning meteor away from earth, grabs a 6-pack of Coke at the market, and is home in time greet her kids with their beverage of choice.

Design 1st Prize

Up Down Up

John Hays
Wild Brain, Inc. Mainstay Funds :30

Brokerage ad :30. A ship is blown by treacherous winds across a stormy sea of mutual funds, narrowly escapes a sea serpent, and is nearly sucked into a vortex of risky investments.



Design 2nd Prize

Shadow Time/Feed Me

John R. Dilworth
Stretch Films

A hungry purple kitty hints at the need to be fed. Unfortunately, his distracted owner is gazing through a telescope at the wonders of the world. When a simple mew doesn't work the feline is forced to resort to drastic measures.

Design 3rd Prize

The Shortest Song in the Universe

Sandra Boynton
The Ink Tank

A little ditty sung in a barbershop doo-wop style. Four deep throated little birds perform with a conductor who just happens to be a hippopotamus.

FILMS OVER 2 MINUTES

Direction 1st Prize

Geri's Game

Jan Pinkava
Pixar Studio

Pinkava's Oscar-winner shows off Pixar's latest 3-D rendering technology for cloth and skin. An old man turns into two players for a chess match with himself. The credits may be the longest list of artists, animators, computer programmers and techicians we've ever seen at the end of a short.

Direction 2nd Prize

Call Me Fishmael

Steve Dovas
Dovas Animation, LTD

A comedy about delusion and incompetence. A desperate pitchman synopsizes a cheesy epic. A hilarious glimpse of the ultra-low-budget sea-saga follows. Dovas told aNYmator he's "perfectly content" to come in second to Pixar's high-tech Oscar-winner.

Direction 3rd Prize

KnitWits

Candy Kugel, Vincent Cafirelli
Buzzco Associates, Inc.

A diverse group of women unravel their life stories in a knitting shop. Acetates were inked with the nib and scratched with the back end of a drawing pen for a woodcut look, then scanned onto computer to be colored and animated.

Animation 1st Prize

Sex & Violence

Bill Plympton

Sexy, bloody vignettes rich in draftsmanship and wild imagination. A man stops mid-orgasm to floss. A sky-diver ignores his ripcord to tie his shoelace. God's Early Sketches of Human Reproduction, a la da Vinci.

Buzzco's KnitWits.

Animation 2nd Prize

Off Beats: Starvation

Dir: Mo Willems
Animator: Steve Dovas

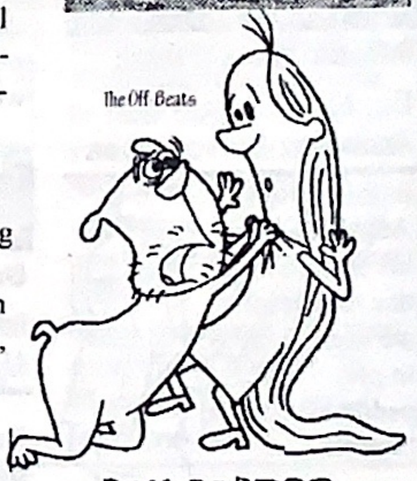
The Offbeats are a motley crew of dorks (the real cool people!) placed on a mysterious background surrounded by a hodgepodge of groovy text, images, sound and movement. In this episode, a boy's painstaking quest to break the world paddleball record leads him to neglect his sarcastic dog, bringing the angst-ridden canine to the brink of starvation.

Animation 3rd Prize

Chrysanthemum

Virginia Wilkos, Ty Varszegi
Weston Woods Studio. Narrated by Meryl Streep, from the book by Kevin Henkes

Drawn with a delicate black line. The book illustration moves to describe the feelings of young mice as they embrace originality.



Design 1st Prize

Troubles the Cat: Surf's Up

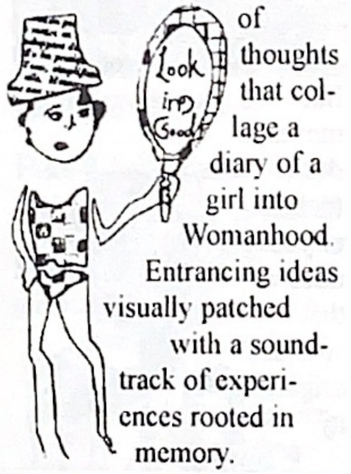
Santiago Cohen
The Ink Tank

Troubles the cat reveals kids' internal feelings using her Troublescope. During a day trip to the beach we witness a festive colorful array of fun and attitude.

Design 2nd Prize

One Self/Fish Girl

Emily Hubley
Hubbub Films



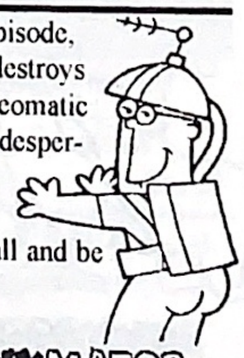
A lifeline of thoughts that collage a diary of a girl into Womanhood. Entrancing ideas visually patched with a soundtrack of experiences rooted in memory.

Design 3rd Prize

Offbeats: Suave-O-Matic

Dir: Mo Willems
Animator: Steve Dovas

In this episode, August destroys his Suavecomatic due to a desperate need to play paddleball and be himself.

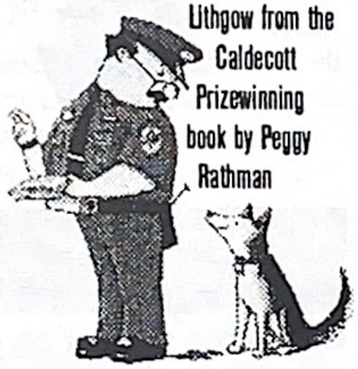


The changing seasons are the stars of John Canemaker's Bridgehampton

Concept 1st Prize

Officer Buckle & Gloria

by O'Plenty Animation Studio, for Weston Woods. Narrated by John Lithgow from the Caldecott Prizewinning book by Peggy Rathman



Officer Buckle's compulsive safety tip list is enhanced by the comedic charades of Gloria, the new police dog. They learn to work together as a team.

Concept 2nd Prize

David Brenner

Robert & Michelle Saks Smigel
JJ. Sedelmaier Productions

David Brenner on the talk-show circuit with a monologue that could outlast the Energizer Bunny. Extremely bored hosts usher him through a series of trap doors. He is dumped onto Sally Jesse Raphael's couch where he finally gets some positive feedback.

In two productions from JJ Sedelmaier, Brenner talks, Jesus weeps.

Concept 3rd Prize

Christmas

Robert & Michelle Saks Smigel
JJ. Sedelmaier Productions

This Christmas, Jesus walks the Earth and he's got a few statements to make, a few pranks to pull. Angered and depressed by the commercialization of religion, he is finally soothed by the spirit of Charles Schulz.

Soundtrack 1st Prize

Bridgehampton

John Canemaker
Music by Fred Hirsch

The piano composes a trail through the seasons as the painterly imagery guides us to the gifts of nature. An aural and visual poem inspired by the beauty of Long Island's East End.

Soundtrack 2nd Prize

Snow Business

David B. Levy
Soundtrack by Chris Jones, R.M. Charde

A child longs for his workaholic daddy. He builds a snowman that inadvertently substitutes for his father in the workforce. The rich soundtrack orchestrates every animated movement.

Soundtrack 3rd Prize

Survivors

Sheila M. Sofian, with Caleb Sampson

An animated documentary soundtrack of testimony by women who have been physically and mentally abused. There is still a painful tone in the voices but the abuse is spoken of in the past tense.

Best Films, 1998

Best Film Under Two MInutes

A Rabbit Story

Paul & Sandra Fierlinger
AR&T Assoc., Inc.

An urban legend lovingly detailed. Grandma, convinced her dog has murdered her neighbor's pet rabbit, covers up the crime with unexpected results.

Best Film Over Two MInutes

Everybody's Pregnant

Debra Solomon

A comic musical about a couple's unsuccessful attempts to conceive. How did Debra come up with the idea of pregnant women being transported through examining rooms hanging by their heels from a conveyor belt? "You'd have to have been in stirrups to understand. Oh, and I was passing by the meat market every day." The wacky image condenses the experience, makes it realer. "It allows me to draw how I felt," says Debra.

Special Award for Continuing Support of Independent Animated Film

Bernice Coe
Coe Film Associates

Bernice Coe, 78, founded the Manhattan-based Coe Film Associates almost 50 years ago. At that time "there was no place for independent films to make money." CFA's first sale was to NBC's Culture/Arts/ Science show **Omnibus**. "**Biography of a Fish**," Bernice is amused to recall, "the life story of a stickleback." Coe became a hero in Holland by selling a Dutch film to TV for $18,000. A package of 60 shorts, sold to a Boston station just going on the air, established CFA as an important distributor. From then CFA concentrated on packages. "You didn't sell one film – you sold three hundred: the hundred-hour package." Over time, CFA diversified. More films. More intellectual films. More European films. Berneice traveled to the Soviet Union, Czechoslavakia and Poland.

"The films Bernice distributed always had style and substance," says the Dratfield Endowment's Barbara Van Dyke. "No trivia. No cheap shots. If you were screening a serious drama or documentary feature and needed a short subject to with it – she'd find one. She knows her library backwards, and has a programmer's sense of what films go together."

Charles Samu Award

Survivors

Sheila Sofian
with Caleb Sampson

Survivors was awarded a Samu prize for its remarkable artistic quality, and the way it allows access to its subject–wife abuse–in a way a live-action documentary couldn't. Sofian slips from one episode to another in liquid moves that get to the heart of her subject. "The voices," said juror Barbara Van Dyke, "are so telling."

They take time tell the story; it seems slow, but then the slowness starts to attract," says Van Dyke. Two boys vie for the attention of a girl. The clever one tricks the simple into chasing after a ball. When he picks up ball and sees the other boy has pushed the girl, "the look on his face is dramatically telling and utterly simple." Instead of pushing back, he gives the bully back his ball, shaming him. "It's an extraordinary message told in such simple terms."

About the Samu Award

Since 1989, The Dratfield Endowment has presented the Samu Awards, named in honor of the late Charles Samu, an independent film distributor and much beloved ambassador of international animation. Each year, the 4 or 5 Samu judges join us for our jury screenings, always watching with their own very specific criteria in mind. For an ASIFA / East Festival entry to win it must be under 30 minutes in length, have a universal message comprehensible to many ages and nationalities and give insight into the human experience. The Endowment favors films comprehensible beyond language that promote understanding between diverse cultures.

Charles Samu Honorable Mention

A Spring Day

Glen Ehlers
Rochester Institute of Technology

This year, for the first time, the Samu jurors picked a student film for Honorable Mention. A Spring Day is a gentle film about violence and arrogance. "The simplicity struck us; it's comprehensible to all ages – even little kids.

Letter from the President

Linda Simensky

"Locally and nationally, the animation industry has changed, so our Festival needs to change."

Greetings from the South. I left Atlanta on Wednesday to head up to NY for the festival. I returned to find everything in my yard in bloom, including every weed known to man. And a few not known to man. My response: to leave town for a week, hoping while I'm gone, all the weeds will die, leaving a real lawn, and azaleas in bloom.

I'm happy we all survived the festival once again. I couldn't have done it without that long list of people I thanked at the beginning of the festival. Nancy Keegan and Jen Oxley, not only did the hard parts, they also made working on the festival fun. Nancy is planning her own wedding simultaneously, so I commend her "management skills."

What's on my mind these days is, of course, the festival. Those of you who have been attending for years may have noticed subtle changes in the festival. The changes in venue over the years have led to assorted changes in the festival night itself. Moving from the Donnell to the New School has allowed us to run all the winning films in their entirety and with the reception afterward. But there are changes that no one has really discussed in reference to the festival. One is that the face of NY or even east coast animation has changed over the last eight years. NY has gone from a commercial studio town to a place with studios doing all sorts of projects – television series, CD-ROMs, feature films, shorts for television, etc. Stranger still, commercial studios in other cities have discovered our festival. Perhaps they see it as an easy way to win awards, since it is so small. Perhaps they recognize the fact that, while there may now be another annual animation festival in the states, the ASIFA-East Fest is the significant one. Or maybe it's just that there are not many traveling animation festival options these days, and the ASIFA-East festival is the way to get a film seen.

Whatever is happening, it's clear that the industry has changed, the festival world has changed, and the NY community has changed. And the result is that the ASIFA-East festival needs to change.

We're working with animators who have submitted films to the festival over the years, to hear their thoughts on how the festival needs to change. One of the biggest issues: we are getting more entries, and longer entries, than ever. Are TV series really a good fit for this festival. If they are, should excerpts be submitted? Are excerpts useful for judging? Should there be a limit on the length of a film entered?

Letter from the President

Cont'd from previous page

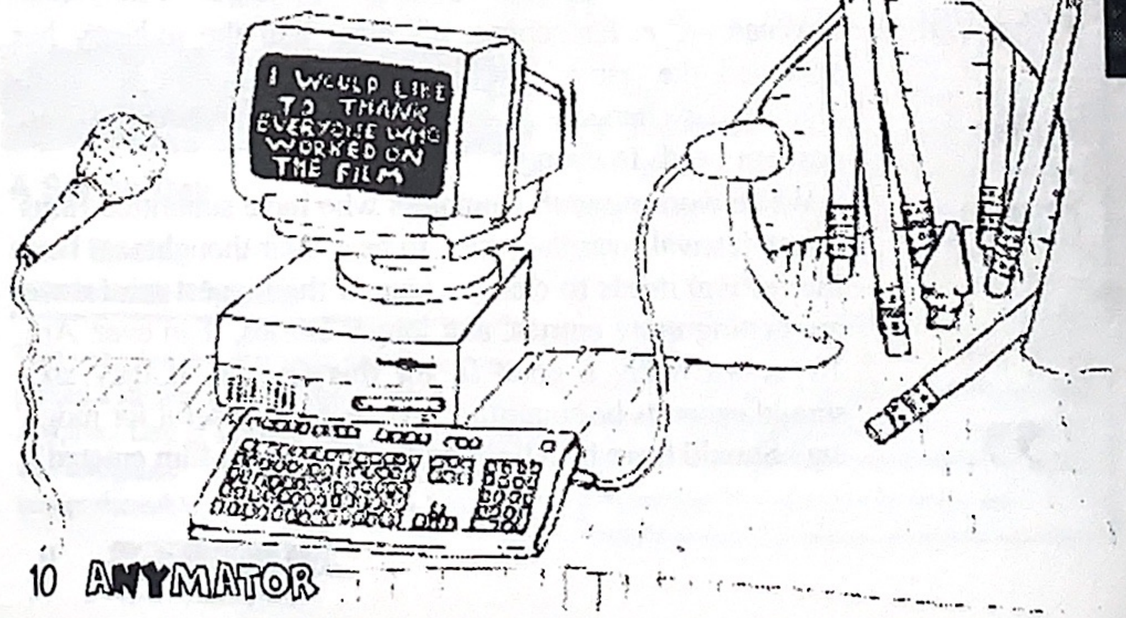
Should we schedule a third night of judging or keep screening until 11 pm every night? Other questions: does a third prize mean anything? Should we create categories more representative of the sorts of films we get? Is it fair to have abstract films run against episodes of "Doug?" Are the under two minutes/over two minutes divisions still meaningful?

As you can see, there will be a great number of questions to be answered over the year as we plan 1999's festival. There's a good chance our next festival will be radically different.

All input is welcome. If you'd like your thoughts represented throughout these discussions, e-mail me or call for a questionnaire to fill out.

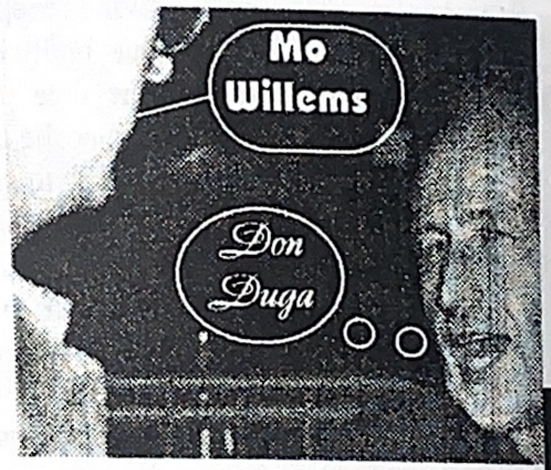
We're also dealing with NYU's Tisch School being under construction for the foreseeable future. Expect one, or perhaps several changes of venue over the next few months.

Change. That's our theme for 1998. We wouldn't want anyone getting bored...See you in a month.

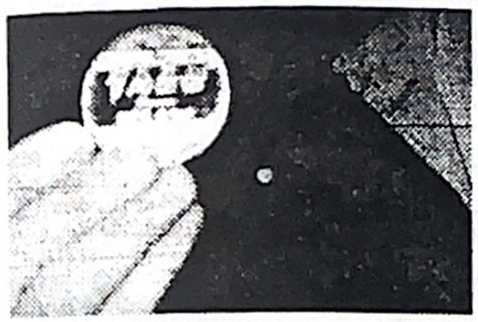


ASIFA-FEST

Welcome to the party! Jennifer Oxley pours the elixir of festival life. Hopefully she got her fair share...

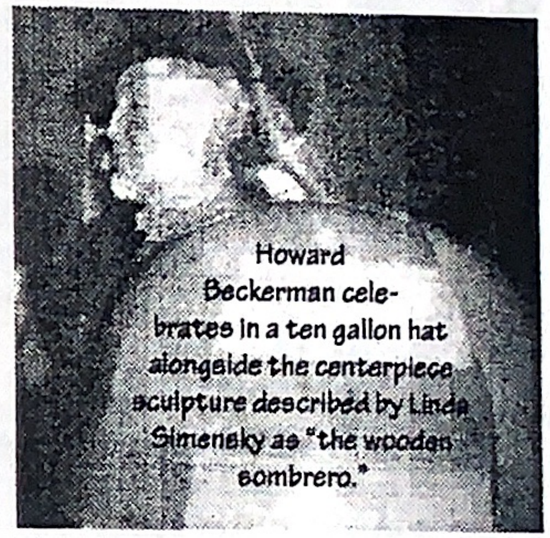


AT THE NEW SCHOOL



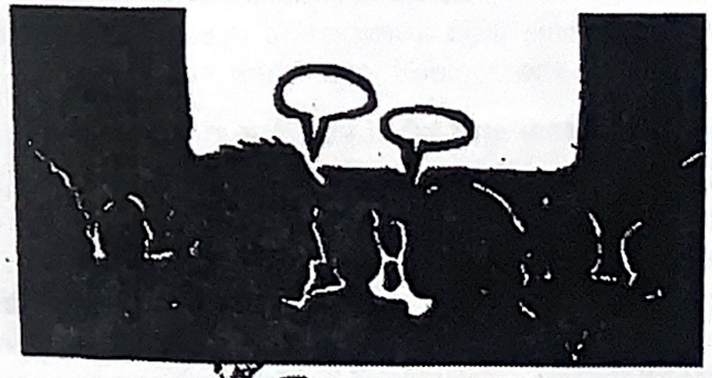
Jimmy Picker recommends these licorice-flavored breath mints. He bought them at a little Indian shop in Astoria. Packaged in a metal tin, they make a good maraca at Festivals.

Due to a mechanical failure we were unable to capture your image. Please do a hilarious caricature of yourself in the space provided.



Howard Beckerman celebrates in a ten gallon hat alongside the centerpiece sculpture described by Linda Simensky as "the wooden sombrero."

Toni Tysen, trea$urer.



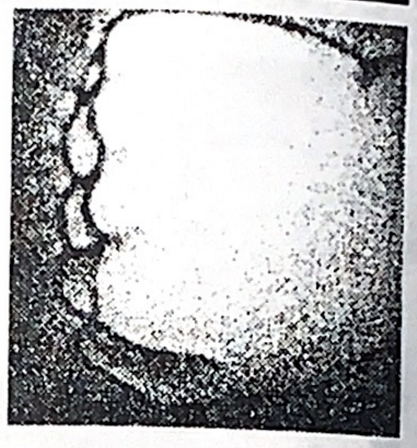
ASIFA *Eastdropping*

At the ASIFA-East judging, these two were:

a) Comparing Sex and Violence to Blues Clues
b) Wondering if Debra Solomon's husband really is a "sperm machine"
c) Pondering "where can one buy a Suave-O-Matic?
d) Guessing how much the projectionist was bribed to stay till the end

SURVIVORS

Maria Scavullo interviews SHEILA SOFIAN



Maria **You probably went along a rough road to portray the experiences and pain endured by these women. You made a very brave piece. How did you do it?**

Sheila In 1984 I was taking a live action class with John Terry at the Rhode Island School of Design. I was volunteering at the Women's Center and decided to do a documentary about the women there, who had important stories to tell. But because they didn't want to be recognized, I couldn't capture anything interesting visually. I was photographing talking heads, and many times talking shadows! Terry encouraged me to go into these women's homes and get footage of other aspects of their lives and relationships. I abhorred that idea; I couldn't bring myself to do it.

Maria **So what did you do?**

Sheila I put it aside. Three films later, after completing graduate school at Cal Arts, I began to think about developing the material for this unfinished documentary. A friend said the magic words: "Why not make it into an animation?" That was exactly the direction my work had been going in, it felt completely right. The actual production didn't start till I settled back in the Philadelphia area a few years later. I took a job at The University of the Arts and decided to go back into this film.

Maria **Who did you interview and what was the process like?**

Sheila I met with Sandy Folzer who counsels abused women. She became my Professional Consultant and hooked me up with women to interview. She took me to a meeting of organizations that support abused women and introduced me to Brian Hanstock, who counsels abused men. I later interviewed him. Eventually it all came together. The method I used was basically the one I learned interning at a documentary company while I went to RISD. I transcribed the interviews, then highlighted the material I wanted to use. Once I became intimately familiar with all of the interviews, I worked out an outline to follow. Working with headings like *The First Instance of Abuse*, *Profiles of Abusers*, *Survivors*, and *Society's Take on Abuse* I shaped the material in a way that seemed natural to me, ending with the women leaving their relationships. I arranged the material to follow the outline, then cut and cut and cut.

Maria How did you decide on the look of the piece?

Sheila I didn't want to rotoscope, I'd done that in my last film. I wanted it to be visceral. Sometimes that meant using abstract imagery, and other times visual metaphors. I didn't have a complete picture in my head before I began animating, so it was a bit of a struggle. It somehow developed on its own. One thing that hadn't occurred to me. If this had been a live action documentary, viewers told me, they would have judged each talking head based on his or her appearance, bringing into play all kinds of stereotypes about education, race, social class.

It makes me realize what great potential there is in animating to a documentary soundtrack.

Maria How were you able to obtain funding for the film?

Sheila At first I had none. I must have applied for 20 grants. I just kept on animating and applying. The first to come through was a $1500 faculty development grant at The University of the Arts. Then I received a residency at The MacDowell Colony which was wonderful! I received three grants in a row in the last year of production: $5,000.00 from The Pennsylvania Council on the Arts, a $4,350 Loreen Arbus **Focus on Discrimination** Film Finishing Grant from LA's Women in Film Foundation, and a Pew Fellowship. The Pew, $50,000 doled out monthly over a year, buys artists time to work on any kind of project. They generously advanced me the first $15,000 to finish Survivors. I've quit University of the Arts to concentrate on making films.

Maria What did doing this piece give you?

Sheila A focused direction for my work. The realization that I can complete a huge project if I set my mind to it. An opportunity to meet people who feel compelled to share emotional experiences. I've just starting taking the film around, but it's already led to incredibly satisfying moments, to encounters and revelations. One person walked out. Another told me she finally understood what her mother had gone through. I've learned much more about human nature, and certain types of relationships. I certainly appreciate my husband more.

Maria What's your next project?

Sheila Now that I know animating with a documentary soundtrack can be successful, my future projects are similar. I've started a painting-on glass film about an 11-year old Bosnian immigrant–his thoughts on war and what's happened in his country. I've also done an interview for a longer film about the man who began Centurian Ministries in Princeton, NJ. His staff reinvestigates death row or life sentence cases. They've proven 25 people innocent. That will be an extremely ambitious film about the justice system, the death penalty and racism. It may take five years to finish, but I'm very excited about it.

Interview by Mark Segall

THE FERTILE MIND OF DEBRA SOLOMON

D ebra Solomon finds humor in places other film makers don't think to look. In the anger and humiliation of a wife dumped by a famous artist-husband (Mrs. Matisse). In her own repeated unsuccessful trips through the fertility mill, being subjected to elaborate tests and the ministrations of grotesque, salesmanlike doctors (This year's Festival winner for *Best Film Over Two Minutes*, **Everybody's Pregnant**).

Debra spent the 1980s turning out humorous spot illustrations for print ads, greeting cards, books, magazines and newspapers. She remembers a regular stint at the NY Times (daily edition) Washington Talk column as "the coolest job in the world for pressure junkies."

"They'd call me into the 3rd floor newsroom...and give me 45 minutes to illustrate a column. It took 15 just to find a desk." Her Times experience taught her to make even the unlikeliest things funny. Adjustable rate mortgages. Pentagon budget cuts. Kid's questions about the black plague.

Solomon liked being busy. She didn't like meddling art directors hanging over her shoulder telling her to tone it down—shorten noses—make her people "prettier". Could animation be a better avenue than publishing for projects close to her heart? She watched with interest as fellow illustrator Bill Plympton started animating in 1984, and copped an Oscar nomination in 1987. At a party celebrating **Your Face**'s NYC premiere, Plympton encouraged her to follow in his footsteps.

The 1979 Pratt graduate went back to school. Her first School of Visual Arts animation class was limited to making flip books, but her second, with Don Duga was "incredibly exciting—it lifted me out of my morass." She wrote and roughed out her first film, then took the class over to finish storyboarding it. Mrs. Matisse would be about Emily, the faithful wife the famous painter abandoned. "Unable to find historical information, I basically followed my instincts... based on my experience of divorce and my friends' with husbands and boyfriends. We know what happens when women hit 50 and gravity takes its nasty toll."

A steady source of support and encouragement: her second husband, architect Alex Gorlin. "I'd been squirreling away a nest-egg—for retirement or some such thing. He said, 'make the film, spend it!'" While Ken Kimmelman animated, Debra in-betweened, learning animation in the process. In the 1995 film, Mrs. Matisse dances through Henri's canvasses, rap-singing her story of being loved and left. Debra feared the Matisse family would sue; instead, they were delighted. "By the way," Matisse's great-granddaughter confided, "that's **exactly** what happened."

Oh her next film she decided to do "absolutely everything." Storyboard. Direct. Animate. Draw and paint the backgrounds. **Every Body's Pregnant,** based on Debra and Alex's frustrating attempts to conceive, would skewer the medical profession. "I showed Ken Kimmelman the pencil test, and Yvette Kaplan, Animation Director of Beavis & Butthead, made suggestions on my board. For the music track Solomon took her Casio and "picked out the stupidest beat — doo-wop, a teenage style you'd never associate with an adult problem like infertility." Keeping **Leader of the Pack** in the back of her mind, she wrote:

Everybody's pregnant
In my neighborhood
Walking down the streets alone
And I feel I should
Be pregnant, pregnant
Ooh, ooh, ooh...

Debra's brother Billy, diagnosed as HIV+ a dozen years before, needed a family member in his home during a month-long AIDS treatment. Animation completed, Debra left her drawings to be xeroxed with "a man who shall remain nameless in this article." She scanned in her line-drawn backgrounds so she could color them on a computer at her brother's and went to Florida. She soon realized she wouldn't be finishing any backgrounds–her brother was dying. Throughout her stay, Billy's friends pleaded, "Finish another film... if he makes us watch Miss Matisse one more time we're gonna kill him!"

She returned to New York to find her drawings and cels ruined. The xerox machine, old and in need of service, had

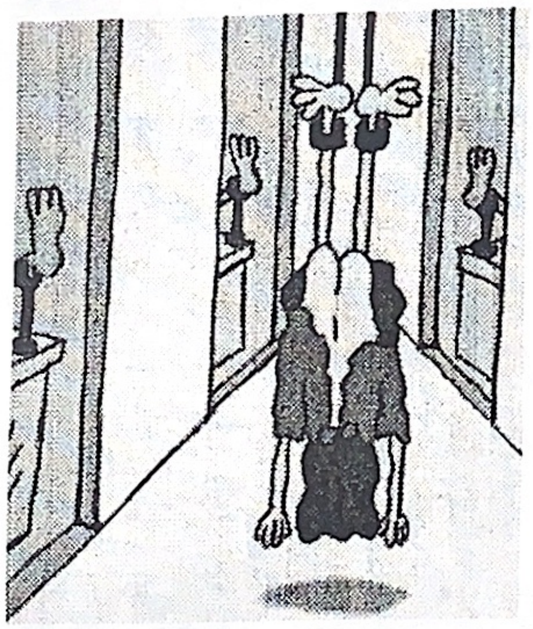
been producing faint lines riddled with drop-outs. The xeroxer's solution: take a a 2B pencil and draw heavily on every original, then re-xerox them.

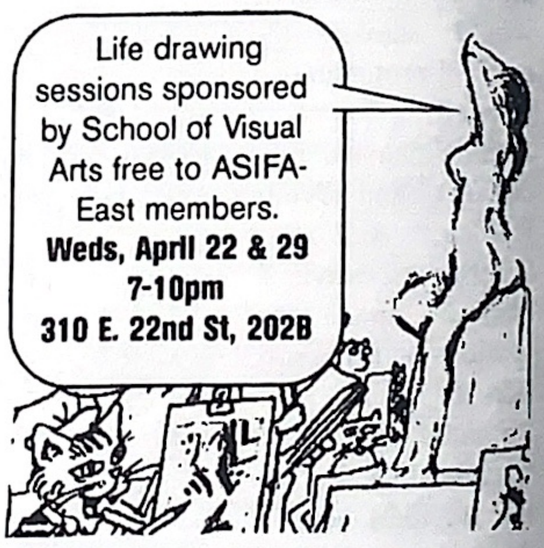
"I was losing everything—my film, my mind, my brother." Bill Plympton's colorist Signe Baumann came to the rescue with unending patience. She helped with the tedious, nightmarish job of cleaning and fixing the film. Just as the two women were finishing their salvage operation, Billy died. For months, Debra "couldn't put two thoughts together." Her animation cameraman Gary Becker "did double duty as a therapist.

Debra worried about the film's ending. "I wish I was pregnant, but I'm not" is a pretty grim finish for a comedy. "Horrible waves of uncertainty" caused her to "lose sleep, to draw and redraw." In the end, she pulled drawings out of the trashpile, renumbered them and put them back in where they had to be.

Call her an illustrator, an animator, a songwriter. I call her an alchemist. Debra Solomon takes pain and humiliation and turns them into healing laughter.

I went to visit David Levy at Blues Clues. Miraculously arriving in one piece, after being affronted by a testy rush hour crowd that literally overflows Times Square and emits a non-stop running of the bulls pace, to create a momentary portrait of my brutal escapade (laugh with not at), Someone's briefcase knocked the wind out of me, a waft of perfume gave me the hives, my arm was scathed by a Rolex (to this day I remain hairless), someone then tried to vend me a sugar hissing/hive matching necklace of roasted nuts, and to make the experience complete, a cellular phone antenna proceeded to poke my eye out. Beware of the jungle boogie running around with a socket shiksa bob. I fell into Viacom's revolving Zoetrope door and just as the security officer was about to reach for back up Dave wearing his newly purchased Mighty Mouse T-shirt recognized and invited me up for a grand tour of the studio. Endurance pays off and Dave can attest to this. After creating his own film he has some words of wisdom to share—Maria Scavullo.




Life drawing sessions sponsored by School of Visual Arts free to ASIFA-East members.
Weds, April 22 & 29
7-10pm
310 E. 22nd St, 202B

Snow Business is Good Business

David B. Levy

In February 1998, I completed my first professional animated film, Snow Business. I wanted to shout about it from the rooftops (while still somehow managing to hide under my seat). I've sent my film to every distributor and festival in existence, and so far my persistence has paid off with several broadcast and distribution offers and my ASIFA-East festival win (2nd place, soundtrack).

Everybody should make a film. The benefits are enormous. You'll increase your skills in every direction, while investing in the best investment in town: yourself! You'll make connections with professionals that will be mutually beneficial for years to come. Your knowledge of the costs of services and where to get them will make you more business savvy. Preparing a budget for future films or commercial jobs will be a less daunting task. Sending your film to festivals and distributors will get your name before the public like nothing else (except perhaps being featured on America's Most Wanted).

Find your approach, your style, your sensibility, your voice. Last but not least... make your own films or you run the risk of working for me someday!

I'd like to thank the following people, without whom Snow Business couldn't have been made: Chris Jones/R.M. Charde (music & sound design), Bob and Rita Levy (rendering and cutting), Kevin Cardinali (voices and additional sound design), Robert Marianetti and Howard Beckerman (advice and support), Jason McDonald (codesigner), Michael Sporn (for the use of his studio), Ed Askinazi (track reading), Animus Films (camera), Matlin Recording (sound mix), and the staff of Nickelodeon's Blues Clues (for encouragement and inspiration).

Anny Mator *by howard beckerman* **to be continued...**

KIMBEL, YOU'RE MY "NICK-OF-TIME CAVALRY" FOR THIS HORROR SCOPE PRODUCTION'S DEADLINE
ANNY, WHEN THE BUGLE CALLS— YA KNOW?
BENEDICT
BENEDICT'S A GOOD MODEL
—AND REAL HELPFUL AROUND THE STUDIO
CAN HE INK?

RESOURCES

CHARACTER ANIMATION FOR TV TALK SHOW

Wanted: Short Animated Sequences.
The Keenan Ivory Wayans Show is currently soliciting computer and character animation for a new segment. The sample should be between 20 and 90 seconds long. Any style, content, or point of view is welcome. Gain national exposure on a top rated, late night talk show. Great opportunity for new artists!

Write: **Jason Firestein**
Writing Coordinator,
The Keenan Ivory Wayans Show,
Hollywood Center Studios,
1040 N. Las Palmas, Building 18,
Hollywood, CA 90038
email: jfirestein@aol.com

CAMP COUNSELOR WANTED

TEACH ANIMATION
To kids at prestigious summer sports camp **In Maine.** Program runs for eight weeks (June 21- August 21) and is a highly visible one, having produced over twenty station i.d.'s and short films for Nickelodeon, with the possibility of a "real life" assignment this summer .Candidate should have the ability to create ideas for films, to animate with mixed media (from cut-outs to junk food) and to enjoy making movies with kids in an incredibly beautiful setting.
Please contact:
Howie Hoffman
(212)362-8872
e-mail to Hhoff6@aol.com.
For further information:
www.Camp Andro.com

RICHARD WILLIAMS ANIMATION MASTER CLASSES

Tribeca Film Center, NYC

Dates for the 2 separate weekends are:
Fri.,Sat., Sun.. June 5–7
Fri., Sat., Sun., June 12–14

Triple Oscar winner **Richard Williams** has won over 250 international awards including 3 H'wood & 3 UK Academy Awards. His films include:**Who Framed Roger Rabbit, Return Of The Pink Panther** and **A Christmas Carol.**

Having trained many of today's leading animators worldwide, Williams has passed on his knowledge at sold out Master Classes in San Francisco, London,Vancouver, Wales, Denmark and at Warner Bros in Hollywood. Starting with the basics he will progress in 3 days through to the secrets of the masters of classical animation. The principles he teaches apply equally to computer animation.
For further information **contact Animation Master Class** (in England):
PHONE/FAX: 011 44 1 865 316 960

NETWORK TOONHEADS

Email: mo@masterclass.demon.co.uk

Cartoon Network has a new segment on their Friday night show, **Toonheads,** dedicated to animators. They are presently taking submissions. Aniamtions should be under two minutes in length. Send non-returnable tape to:**ToonheadsAnimation Presentation**
Cartoon Network 1050 Techwood Dr.
Atlanta GA 30318
For more info call Anne Susan

Thurs	**Apr 30**	2:30 & 6:00pm (tentative)	**Miss the Fest?** Or want to see it again? All the winners re-screened	**Donnell Library Auditorium,** 10 E 53 St., NYC
For more info: 621-0624				
Mon	**Apr 27**		**Deadline for May Anymator**	☎ **212 280-1744** or email Dolly4Us@aol.com
Wed	**May 6**	6:30pm	**ASIFA-East** board meeting	**Buzzco,** 33 Bleecker St., 5th Fl.
Fri	**May 15**	6:30pm	**ASIFA-East** screening: Animation from Channel Four UK	School of Visual Arts, Location TBA – **NYU/ Tisch** is renovating.

Film Festivals

Deadline	Festival or Organization	Contact Information
5/10/98	**Vermillion International Film Festival**	Mark Derby 605 677 5409 **Fax** 605 677 6518 **email** mderby@usd.edu
5/15/98	**Chicago Underground Film Festival**	312 866-8660 **Fax** 312 489 3468
5/21/98	**Anima Mundi** Rio de Janeiro Brazil	55 21 232 3331
5/21/98	**Drambuie Edinburgh International Film Festival** Scotland	44-312284051 **Fax** 44-312295501
5/26/98	**Great Plains Film Festival**	402 472 5353
5/30/98	**14th Chicago Int'l Children's Film Festival**	Facets Multi-Media 773 281 9075 **Fax** 773 929 5437
5/31/98	**Sinking Creek Film Festival**	615 322 4234 **Fax** 615 322 2471